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## NOTES ON ITALIAN PAINTINGS IN TWO LOAN EXHIBITIONS IN NEW YORK.

### I.

A loan collection of Madonnas was held at the Durand-Ruel galleries, New York, on March 7th, 8th and 9th, for the benefit of the charity of the "Little Mothers." It was made up of paintings, reliefs, engravings and embroideries. Among the paintings there were several modern pictures of high quality and a small gallery was filled with minor examples of Old Masters. Among the latter there was nothing of marked importance if we except a strong "Holy Family" of the South German School (No. 34) attributed to Dürer by its owner, Mr. M. Heider. A small Madonna and Child in a Gothic Niche (No. 3) attributed to Memling, belonging to Mrs. Francke H. Bosworth, was also of good quality.

The most important of the Italian pictures was perhaps a "Holy Family" attributed to Raphael (No. 32) loaned by Mr. Heider. The picture is an interesting example of the School of Raphael, but is unfortunately not in its original condition.

Several Byzantine Madonnas of about the 13th century were fairly characteristic but none were of first-rate quality. I may mention No. 2 loaned by Mr. Thomas Shields Clarke, which in execution was below Rico da Candia to whom it was attributed: then, a pleasing example, uncatalogued, loaned by Mr. Stanford White and interesting for its background of white enamel laid on over gold and also two examples loaned by Mr. Otto Heinizke, Nos. 49 and 50, assigned to the 12th and 13th century respectively, of which the former (No. 49), would seem to be of Extra-Italian origin, and the latter to be of a somewhat more recent date. To Mr. Heinizke belongs also a small panel showing a transitional treatment between the Byzantine and a more naturalistic manner not directly connected with Florence or Sienna exhibited under No. 51. The picture, which symbolizes the "Coming of Christ," with, to the right, John the Baptist preaching (to a Byzantine group), and to the left Mary leading the Child, was interesting iconographically and charming withal in feeling. There were several characteristic

"Icons," notably No. 24 in a frame of enamel on silver, belonging to Mrs. Anson P. Atterbury, and another uncatalogued.

Two unimportant Giottesque panels belonging to Mr. Henry Duveen may be mentioned: No. 43, the center of a large triptych of provincial 14th century derivation, and No. 42 a Madonna enthroned with four saints and two angels in which the treatment of the musical instrument was very charming. This latter piece was also the central panel of a triptych, and of the latter half of the 14th century, to judge by the execution and feeling, which were distinctly Florentine.

A tabernacle Madonna and Child, attended by an angel, of the School of Fra Filippo Lippi (No. 25), loaned by Mr. Stanford White, a weaker tabernacle piece (No. 29), attributed to Fra Filippo but seemingly of Botticelli's School, loaned by Mrs. William Rutherford Mead, and a good Tiepolo (No. 45), loaned by Mrs. Peter B. Wyckoff also deserved mention, while several pleasing copies or paraphrases of Botticelli (No. 59), of Di Credi (Nos. 54 and 60), of Andrea del Sarto (No. 53), and others, with a few early Renaissance reliefs of good quality, added to the generally artistic and restful ensemble. The exhibition was only on view for three days, and it is to be hoped that the experiment will be repeated on a more ambitious scale.

## II.

From March 25th to April 6th, 1895, a Loan Exhibition of Religious Art was held in the rooms adjoining the "Tiffany Chapel" at Nos. 334 to 341 Fourth avenue, New York City, for the benefit of the Chapel at St. Gabriel's, Peekskill, N. Y.

The exhibition, which included specimens of vestments and other stuffs, altar ornaments and plate with work in jewels and the precious metals and a few missals and books, was richly illustrative of modern religious art and not without some things of historical interest. A collection of old pictures which formed part of the exhibition was worthy of some attention and comment especially when we consider the infrequency of such opportunities for viewing the treasures of private galleries.

A Virgin and Child attended by Angels (No. 845), the property of Mr. James Renwick, who attributes it to Fra Filippo Lippi, is by a much rarer master, namely Benvenuto di Giovanni of Siena, of whom it is a characteristic example. Another important though less pleasing picture is a Madonna and Child owned by Mr. S. L. Parrish and correctly ascribed to Innocenzo da Imola, (No. 873.) It is hard and stiff, brickly in the flesh coloring and unpleasantly sleek with varnish; but is undoubtedly authentic and characteristic. No. 871 and No. 877

(A Madonna and Child with two Saints recalling Boccacino) from the same collection are interesting, though not important examples of Bellinesque or kindred influence. A school piece of the late Florentine Quattrocento and seemingly much repainted (No. 874) and a Madonna and Child attributed to Baroccio (No. 876) belong to the same gentleman.

Two Madonnas, Nos. 839 and 846, would seem to have been confused in the cataloguing, for the "Ridolfo Shirlandajo" (No. 846) seems to be a copy of a Francia, and the "Francia" (No. 839) a copy of Ridolfo or some painter of the same school. They belong to Mr. James Renwick, who exhibits a possible Paul Veronese (No. 843), an Adoration of the Shepherds (No. 842) of the School of the Bassani and an Epiphany (No. 842) attributed to Veronese, which is however more in the manner of Schidone. Another Epiphany owned by Mr. Thos. Bullock (No. 777) would seem to be a fine example of Tiepolo. I may mention also a good early copy of Raphael's Madonna of the Chair, the property of the Misses Patterson, and a Bagnacavallo of good quality (No. 819) owned by Mr. J. A. Hotzer.

Among the earlier Italian examples there is not much of interest. A 14th century panel somewhat restored (No. 835) showing mingled Sienese and Florentine influence belonging to Mr. Louis C. Tiffany may be noticed. There were also several unimportant Byzantine panels and a number of "Icons." Nos. 852 and 853 were noticed under Nos. 49 and 51 respectively, in the collection of Madonnas at the Durand-Ruel galleries: also No. 773 under No. 2: also a possible Memling under No. 3, and a Byzantine Madonna uncatalogued belonging to Mr. Stanford White.

I am not competent to estimate the importance of the extra-Italian pictures. A St. Jerome doing Penance (No. 781) attributed to Aldegrevier by its owner, Mr. James R. Sutton, is a gem of early German art. A "Sister" by De Vos dated 1620 (No. 775) owned by Mr. Thomas Bullock, and a Zurburan No. 798, owned by Mr. Henry T. Chapman, Jr., are of high quality. Mr. Chapman contributes also a Madonna assigned to an early Italian artist (No. 795) which is perhaps of some historical interest. It is of the early 15th century and of provincial origin with perhaps traces of foreign influence so that I am not able to place it locally. I believe this picture was also exhibited in the collection of Madonnas above referred to.

W. R.